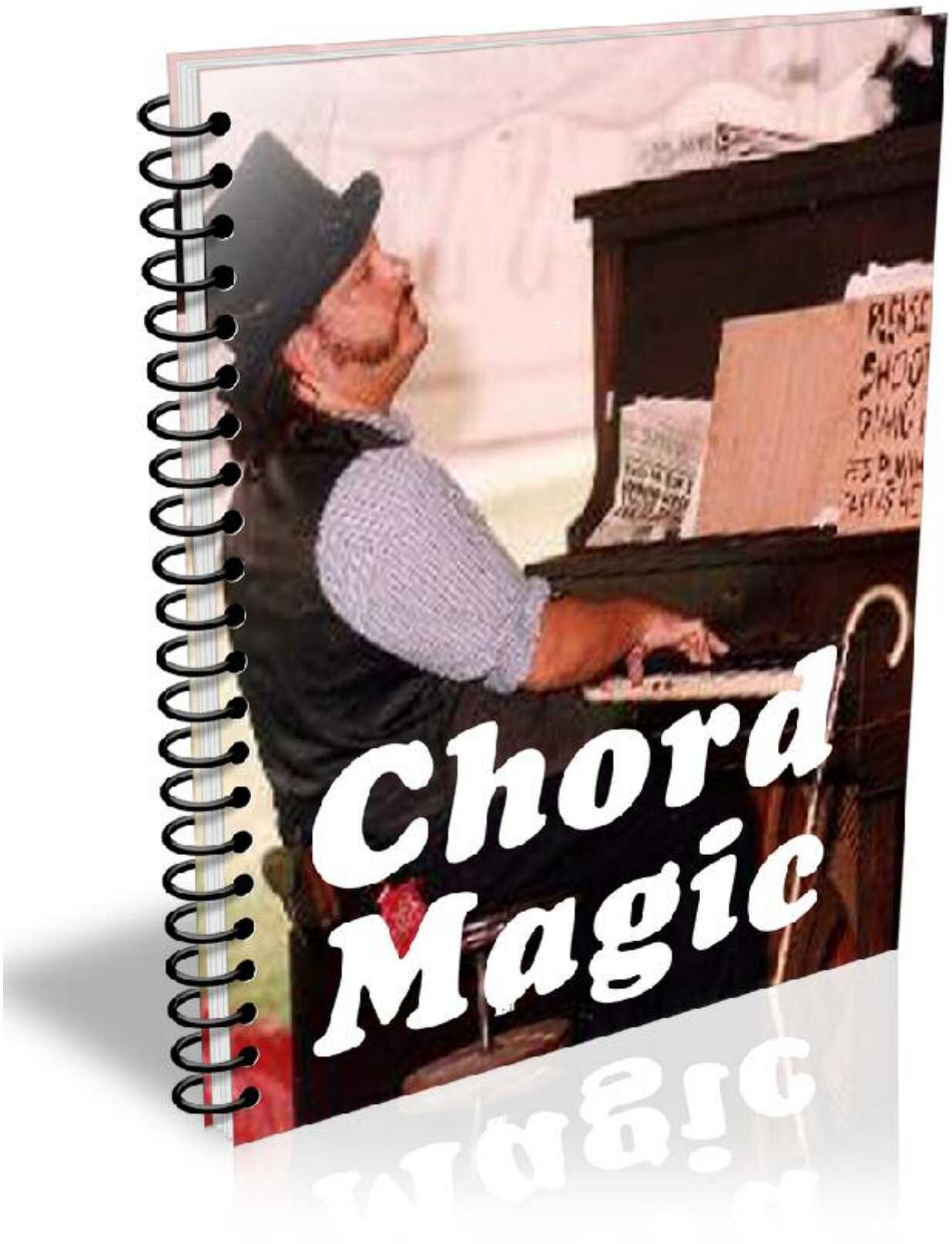

Chora
Magic

IT'S TIME TO LEARN MORE CHORDS

BUT FIRST
A REALLY USEFUL
MEMORY TRICK
FOR ALL CHORDS

THE ALL CHORDS MEMORY TRICK

As you now know, there are 12 tones on the piano

You can build a major and a minor chord on each of these tones
Which makes 24 basic major and minor chords

How on earth are you going to remember them all?

THE ALL CHORDS MEMORY TRICK

If you play all the 3 note major OR minor chords in your RIGHT hand in 'root' position (THUMB on ROOT note) you will notice that except for the 4 'B' chords (Bb, Bbm, B and Bm) the other 20 chords **ALWAYS have the same colour key** for the THUMB and the 5th FINGER (the 1st and 5th of the chord)

Then all you have to memorise are the position of the 'middle' notes (the '3rd')
With MINOR chords the middle note is to the left
With MAJOR chords the middle note is to the right

Check this by playing all the chords on the next page

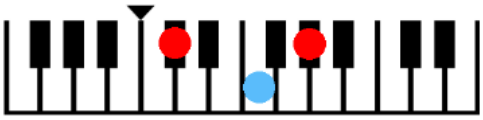
This also makes the four B chords easy to remember because your THUMB and 5th finger will be on DIFFERENT coloured keys.

ALL 24 ‘basic’ MAJOR AND MINOR CHORDS

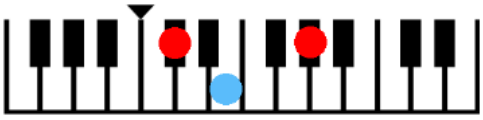
C

Cm

D♭

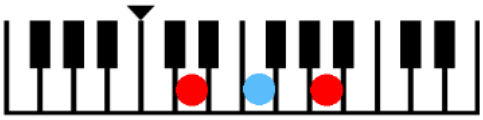


D♭m

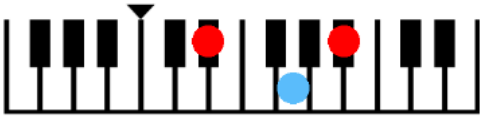


D

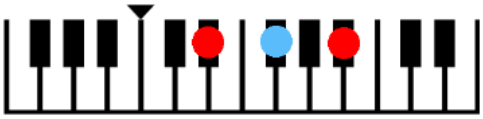
Dm



E♭



E♭m

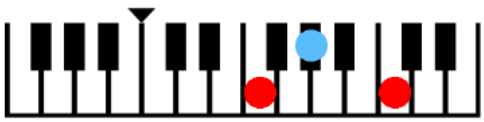


E

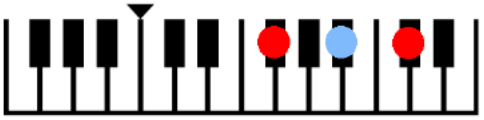
Em

F

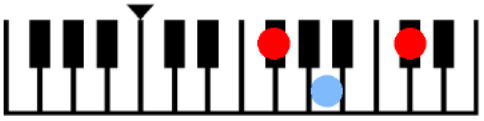
Fm



G♭



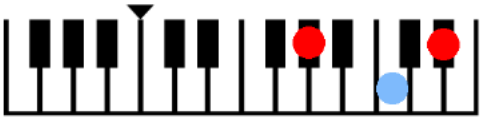
G♭m



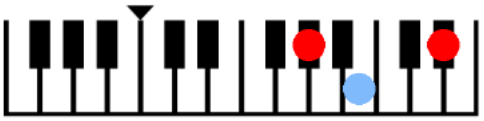
G

Gm

A♭



A♭m



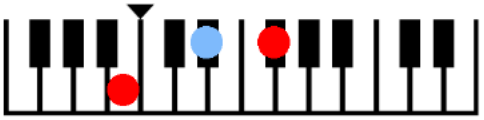
A

Am

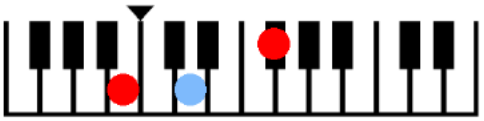
B♭

B♭m

B



Bm

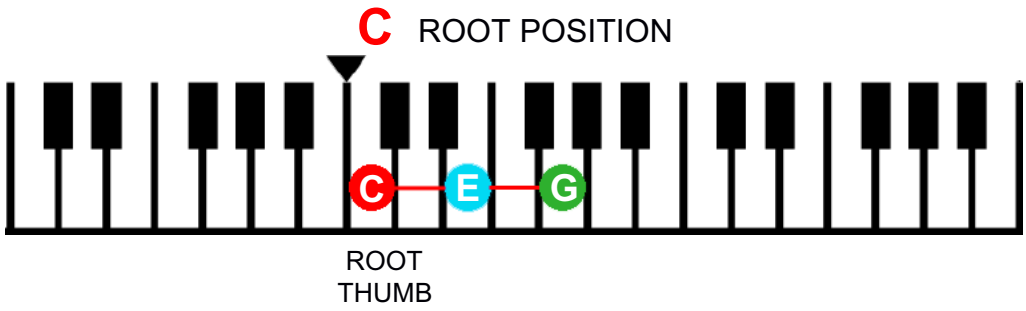


INVERSIONS

INVERSIONS

So far, you have played chords in what is called ROOT position, which means that your THUMB is on the note that gives the chord its name (the ROOT note)

ie. the chord of C



There are TWO other ways to play the 3 notes of the C chord (C, E, G) These are called INVERSIONS

Fig (1)

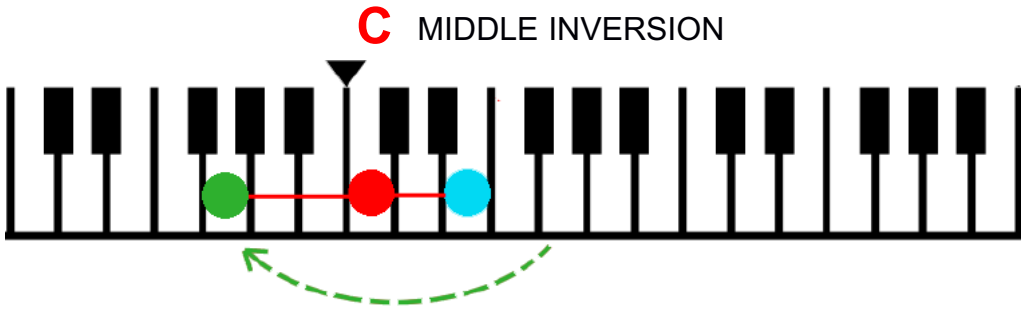


Fig (2)

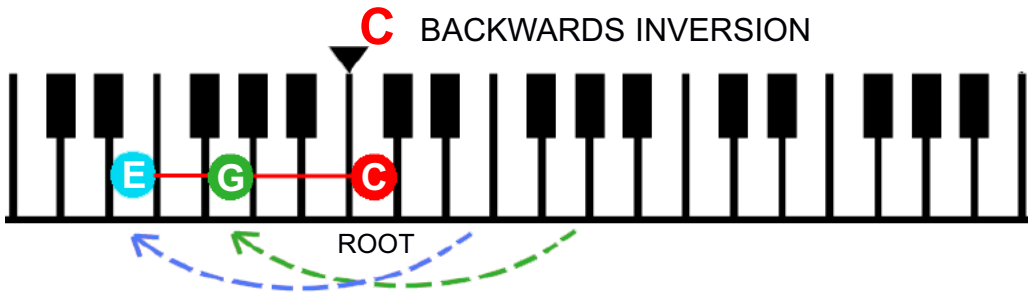


Fig (1) is called a MIDDLE inversion because the MIDDLE finger is on the ROOT note

Fig (2) is called a BACKWARDS inversion because the chord is in the OPPOSITE direction from the ROOT position with the small (5th) finger on the ROOT note

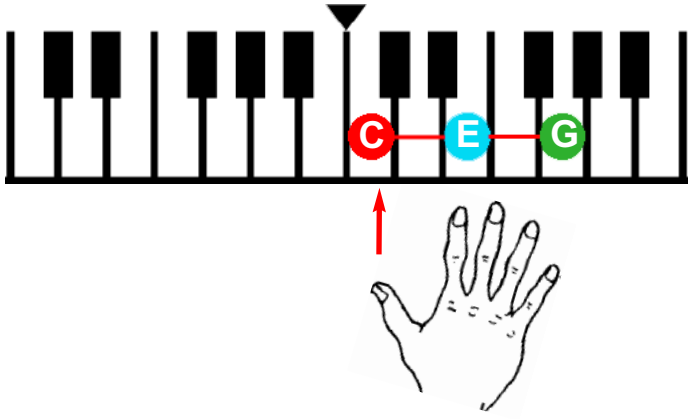
THE EASY WAY TO FORM INVERSIONS

1. To form a **MIDDLE** inversion first place your **MIDDLE** finger on the root note of the chord then find the other two notes of the chord

2. To form a **BACKWARDS** inversion first place your **LITTLE** finger on the root note of the chord, then find the other two notes of the chord

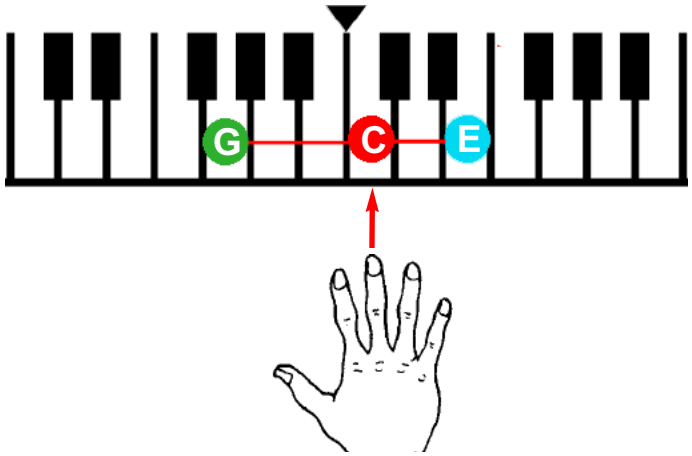
C

ROOT POSITION



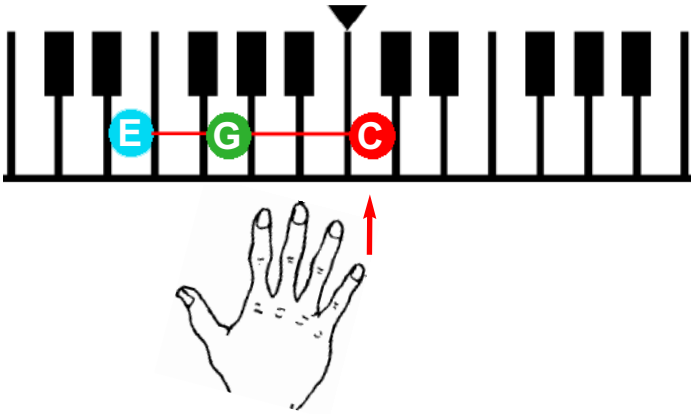
C

MIDDLE INVERSION



C

BACKWARDS INVERSION



Try this technique on all the other chords you've learned so far

SO WHY USE INVERSIONS?

You may have noticed that if you play all your chords in ROOT position only, you have to move your hand quite a bit to get from chord to chord.

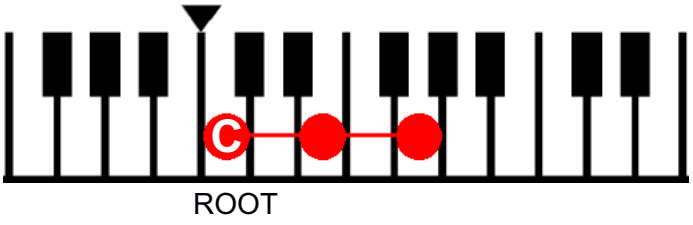
This is not only difficult but it also makes the sound very ‘jumpy’.

INVERSIONS enable you to play different chords in close proximity without having to move all up and down the keyboard.

It sounds BEST if you can play all your chords as CLOSE to middle C as you can make them - using INVERSIONS.

Try the following example and notice how SMOOTH the chord transitions are.

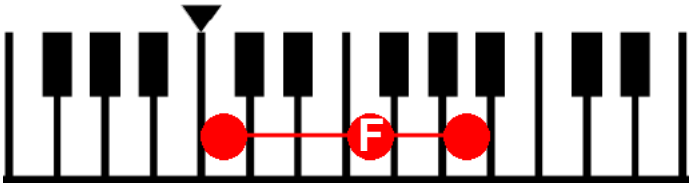
C



ROOT

F

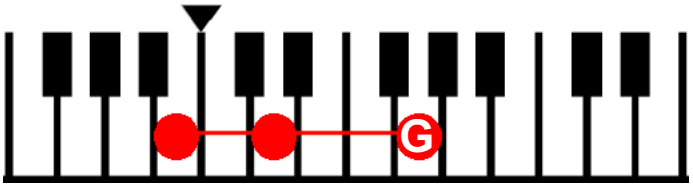
MIDDLE INVERSION



ROOT

G

BACKWARDS INVERSION



ROOT

INVERSIONS - A COMMON MISTAKE

Very often you will play a sequence of chords such as C followed by C7.

Using the trick in book 1 - To make C7 you moved your THUMB (which is on the root note of the chord) LEFT by 2 keys

But what if you were playing C middle inversion and you wanted to turn it into C**7**

Most people (without thinking) automatically move their THUMB two keys left. But you have to remember that in C (Middle Inversion) the thumb is NO LONGER on the root note and it is the ROOT NOTE that needs to be moved two keys left too make C7.

In **ROOT position** the ROOT note C is moved two keys left.

With a **MIDDLE inversion**, it is STILL the ROOT note C that is to be moved to make C7.

Or, in a **BACKWARDS inversion**, the ROOT note C is the note 'moved'.

MOVE THE NOTE - NOT THE FINGER

Don't worry if this seems a bit complicated at the minute. When you put it into practice it will become a lot clearer.

INVERSION PRACTICE

Try using inversions in some of the tunes you played earlier

Remember that the LEFT hand DOESN'T CHANGE - it still uses the ROOT note.

Rhythm - Half Beat Bounce (AMAZING GRACE)

G (mid)	G7	C	G (mid)	G	G7	D	D7
G (bkds)	G7	C	G (mid)	G	D7	Am	G

Rhythm - Split chord (SOMETHING - The Beatles)

G (Middle)	Gmaj7	G7	C

Rhythm - Half Beat Bounce (AULD LANG SANG)

C	Am (Bkds)	Dm	G (mid)	C	C7	F (mid)
C	Am (Bkds)	Dm	E	F (mid)	G (mid)	C

Rhythm - Oom Pah (BLUE RIDGE MOUNTAINS OF VIRGINIA)

G (Middle)	A (Backwards)	D	G (Middle)

Rhythm - Bossa Nova (ISN'T SHE LOVELY - Stevie Wonder)

Em (middle)	A (Backwards)	C/D	G (middle)

*The above progressions are for improvisational purposes only.
You can purchase sheetmusic (and view the first page for free)
at www.sheetmusicdirect.com or www.musicnotes.com or www.musicroom.com

WE WISH YOU A MERRY CHRISTMAS

This Split Chord tune makes GREAT use of INVERSIONS

NEW CHORDS

Cm, Fm, Gm

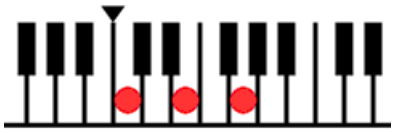
and

D^b, E^b, A^b

Cm, Fm, Gm

You can easily form these three new chords using three chords you ALREADY know

FIRST play the 3 major chords you know - **C, F and G**

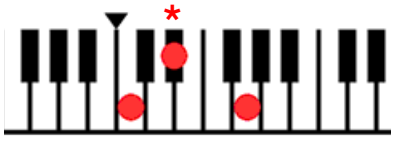


C

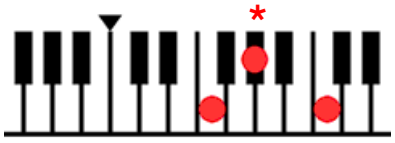
F

G

Then, transform each of these chords into **Cm, Fm, and Gm**
by simply moving your **MIDDLE** finger **DOWN** onto the black notes as follows



Cm



Fm

Gm

Notice the difference between the SOUNDS of the minor and the major

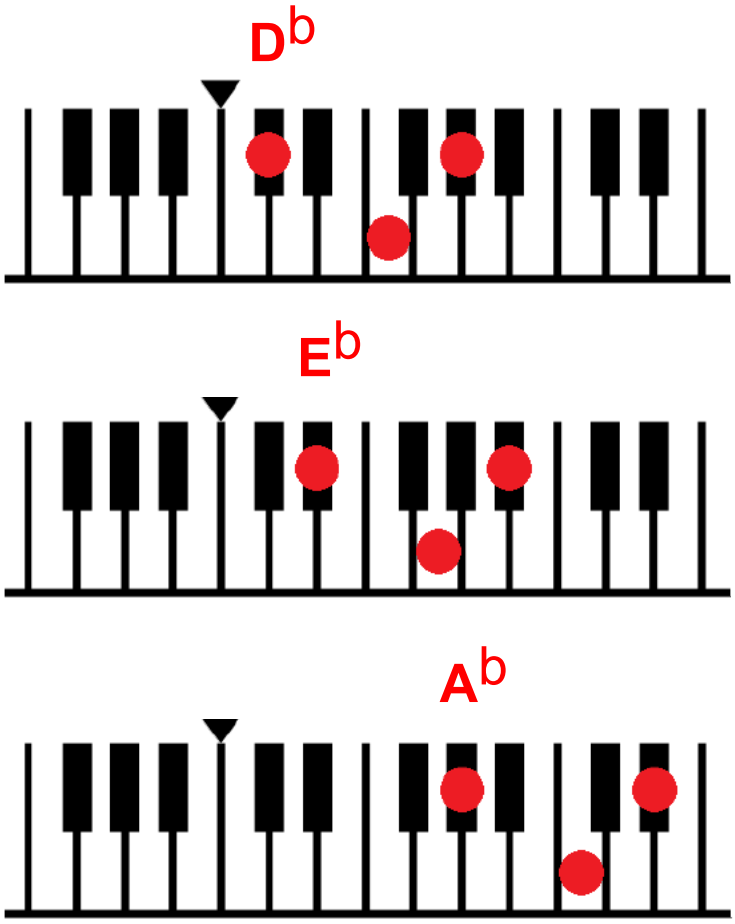
MAJOR is BRIGHTER, happier
MINOR is SAD

D^b, E^b, A^b

The easiest way to learn these three chords is to notice that they all look very alike.

IN ROOT POSITION

The ROOT note is BLACK
The 5th is ALSO BLACK
The middle note is WHITE



OTHER USEFUL MEMORY TRICKS

- Notice there are TWO black keys between the ROOT and the 5th
- Notice that in both Db and Ab the white key is the one on the 'right' of the two white keys. Think 'right for major - left for minor'

Practice Progressions - Cm, Fm, Gm, Db, Eb, Ab

Rhythm- Twist 2 (PRETTY WOMAN - Roy Orbison)

G	Em	G	Em	C	C	D	D
D	D	Cm	F7	Bb	Gm	Cm	F
Bb							

Rhythm- Slow Half Beat Bounce 1 (I AM SAILING - Rod Stewart)

F Bkds	Dm	Bb Bkds	F	G7	Dm	Gm	F
C7							

Rhythm - Half Beat Bounce (AULD LANG SANG)

Bb	Gm	Cm	F	Bb	Bb7	Eb		Bb	Gm	Cm	D
Eb	F	Bb		Bb	Gm	Cm	F	Bb	Bb7	Eb	
Bb	Gm	Cm	D	Eb	F	Bb					

Rhythm - Split Chord (GOODBYE TO LOVE The Carpenters)

Eb		Ab	Bb	Eb	Ebmaj7	Ab	Bb	Dm	Cm	Eb	Ab
Eb	G	Cm	F7								

Rhythm - Half beat Bounce 1 (ROCKET MAN - Elton John)

Gm	Gm7	Bb/C	C7	Gm	Gm7	Bb/C	C7	Eb	Bb/D	Cm	Cm/Bb
F/A											

Note the Slash chords and the bass run from the Eb

*The above progressions are for improvisational purposes only.
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Practice Progressions - Cm, Fm, Gm, Db, Eb, Ab

Rhythm - Bossa Nova (YOUR SONG - Elton John) Eb bass note throughout

Intro	Eb (mid)	Ab (bkwds) E	Bb E	Ab (bkwds) E	Repeat

Rhythm - SPLIT CHORD (FOR ALL WE KNOW - The Carpenters)

C		D	D7	F	Fm	C	G7

Rhythm - Half Beat Bounce (I DREAMED A DREAM - Les Miserables)

F	$F_{/E}$	$F_{/D}$	$F_{/C}$	Bb	$Bb_{/A}$	$Bb_{/G}$	C7	F	$F_{/E}$
D	$D_{/F\#}$	Gm	$Gm_{/Bb}$	D	$D_{/F\#}$	G	$G_{/B}$	C	$C_{/E}$

$F_{/D}$	$F_{/C}$	Bb	$Bb_{/A}$	$Bb_{/G}$	C7				
Fm	$Fm_{/Ab}$	C		F					

Rhythm - Half Beat Bounce (HAVE I TOLD YOU LATELY - Van Morrison)

F	Am7	Bmaj7	C	F	Am7	Bb	C	Bbmaj7		Am7	
Gm	Gm/C	F	Bb/C								

Rhythm - 3 Beat Bounce (IF I COULD SAVE TIME IN A BOTTLE)

Dm	Dm/Db	Dm/C	Dm/B	Gm/Bb	Gm/Bb
A	A7				

Rhythm - Half Beat Bounce (TROUBLE - Coldplay)

F	Bkwds	Dm	Am			Eb	Gm	F	

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4 NEW CHORDS

ALL THE ‘B’s

B^b, $B^b m$

and

B, Bm

B^b, B^bm, B, Bm

The ‘B’ chords are actually easy to remember because they are noticeably different from ALL the other (root position) chords.

All other chords have the SAME colour key for ROOT note and 5th

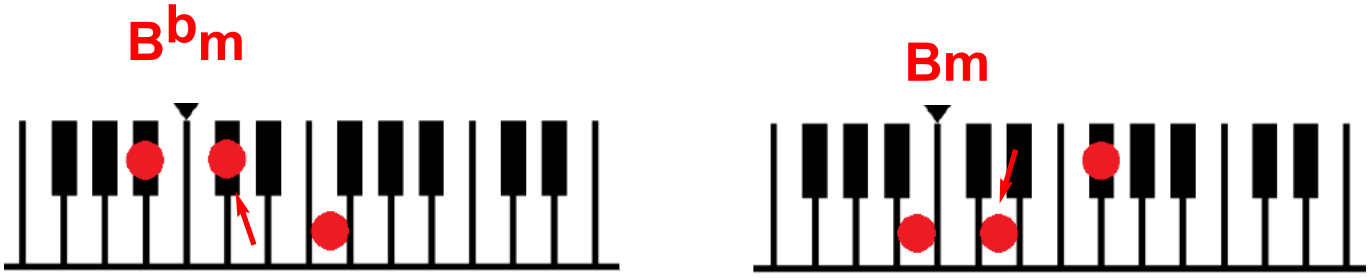
But the B chords have **DIFFERENT colour** keys for **ROOT** note and **5th**

so if the ROOT is WHITE - the 5th will be BLACK
or if the ROOT is BLACK - the 5th will be WHITE

Then it’s just a matter of memorising the middle note (the 3rd)

Notice that B is the OPPOSITE shape to Bb
Bb = BLACK + 2 WHITE notes
B = WHITE + 2 BLACK notes

To make the MINOR’S simply move the 3rd (MIDDLE FINGER)
ONE note to the LEFT



Practice Progressions - Bb, Bbm, B, Bm

Rhythm - Half Beat Bounce (DESPERADO - The Eagles)

F	F7	Bb	Bbm	F	Dm7	G	C7

Rhythm - Twist 2 (CROCODILE ROCK - Elton John)

G	G	Bm	Bm	C	C
D	D				

Rhythm- Bossa Nova Bounce (SITTIN ON THE DOCK OF THE BAY - Otis Redding)

G (bkwds)	B	C	A	Repeat			

Rhythm - Twist 2 (POETRY IN MOTION)

D	Bm	Em	A	Keep repeating

Rhythm - Bossa Nova (SILLY LOVE SONGS - Paul McCartney)

G Bkwds	Bm	Cmaj7	Cmaj7	Keep repeating

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Practice Progressions - Bb, Bbm, B, Bm

Rhythm - Bossa Nova (EASY LIKE SUNDAY MORNING - Lionel Richie)

G Bkwds	Bm	Am	Am/D	Repeat

Rhythm - Half Beat Bounce (OUT ON THE WEEKEND - Neil Young)

A	Bm Bm7	E E7	A	Repeat

Rhythm - Twist 2 (I HEAR YOU KNOCKIN' / 12 bar Blues - Dave Edmunds)

E Bkwds	E	E	E	A	A
E	E	A	A	B	B

Rhythm - Half Beat Bounce (CRAZY LOVE - Van Morrison)

G Bm	C G	Repeat	

Rhythm- Oom Pah (TOP OF THE WORLD - The Carpenters)

G Bkwds	D	G	G	Bm	Am	G	G

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THE ALL BLACK CHORD

F# (F sharp)

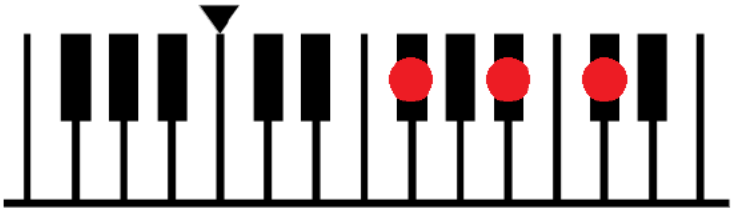
and it's minor

F#m (F sharp minor)

F#, F#m

F# is easy to memorise because it's the ONLY 3 note 'root position' MAJOR chord that has all three notes BLACK

F#



To turn it into the minor chord - **F#m** - simply move the 3rd (middle note) ONE key to the LEFT

F#m

Practice Progressions - F#, F#m

Rhythm - Half Beat Bounce (NOBODY DOES IT BETTER - Paul McCartney)

G(middle) Gm	D D7	G Gm	D D7
G Gm	F# Bm	Em Em/A	D

Rhythm- 3 Beat Bounce (SHE'S ALWAYS A WOMAN TO ME - Billy Joel)

A (Bkwds)	D	A	D	D	G
Bm	G	A	D	A	F#
Bm	Bm/A	G	A	D	

Rhythm - Twist 2 (LET'S TWIST AGAIN)

F# (bkwds)	F#	Ebm	Ebm	B	B
Db	Db				

Rhythm - Half beat bounce (BLUE MOON)

A (bkds) F#m (mid)	Bm E (mid)	Repeat	

Rhythm - Bossa Nova (UPTOWN GIRL - Billy Joel)

E (mid)	F#m (mid)	E (mid)	A (bkds)	Repeat

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Last THREE basic chords

Dbm, Ebm, Abm

You can easily form these three new chords using three chords you ALREADY know

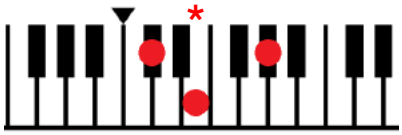
FIRST play the 3 major chords you know - **D^b, E^b, and A^b**

D^b

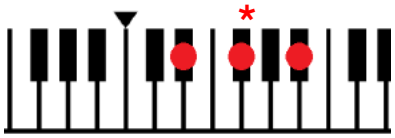
E^b

A^b

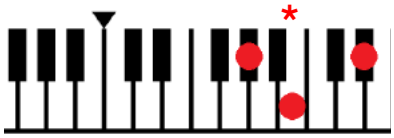
Then, transform each of these chords into **D^bm, A^bm, and E^bm** by simply moving your **MIDDLE** finger **DOWN** one key as follows



D^bm



E^bm



A^bm

YOU NOW KNOW

ALL 24

BASIC

MAJOR and MINOR CHORDS

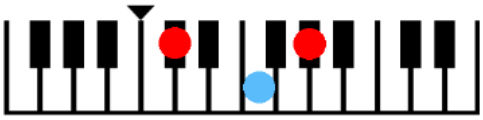
Let's look at them again

ALL 24 ‘basic’ MAJOR AND MINOR CHORDS

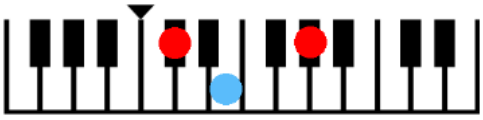
C

Cm

D^{b}

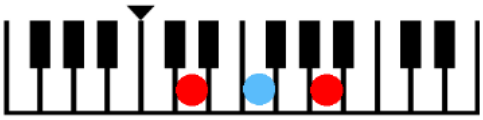


$D^{b}m$

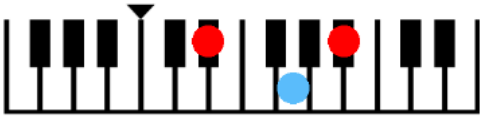


D

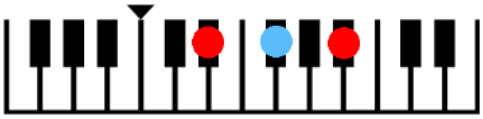
Dm



E^{b}



$E^{b}m$

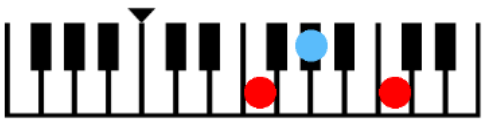


E

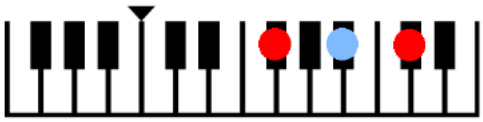
Em

F

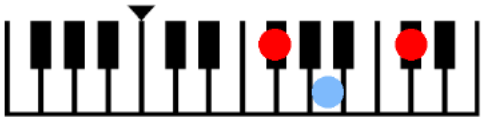
Fm



$F^{\#}$



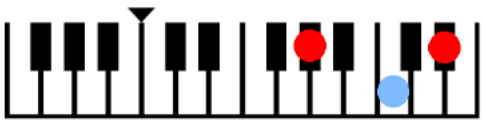
$F^{\#}m$



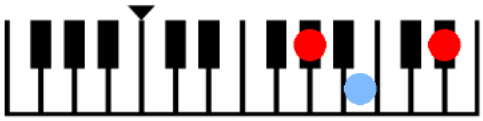
G

Gm

A^{b}



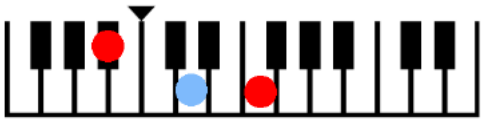
$A^{b}m$



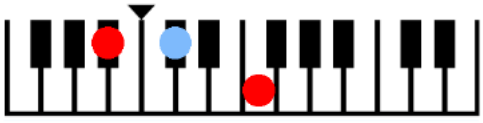
A

Am

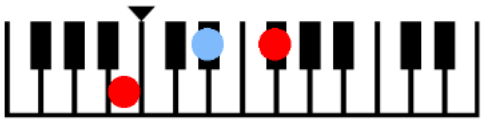
B^{b}



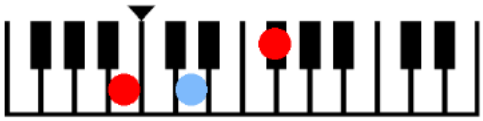
$B^{b}m$



B



Bm



PRACTICING YOUR CHORDS

HOW TO PRACTICE ALL YOUR CHORDS

The Cycle Of Fifths

It is really important that you know all your chords and their inversions.

Using the chords in songs is helpful but if you really want to speed up the process you need to do set practice routines.

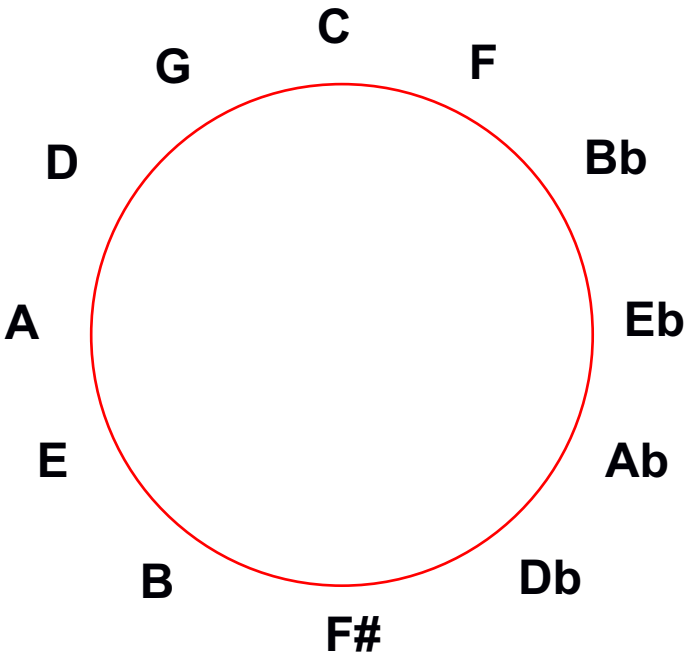
An excellent way to practice through ALL the chords and inversions is to use a device called the **CYCLE OF FIFTHS**

One of the most common occurrences in music of all kinds is the movement of two chords whose Root notes are a FIFTH apart (downwards).

For instance, one of the most common progressions has FOUR chords a fifth apart (in a downwards direction)

C to **Am** down a fifth to **Dm** down a fifth to **G** down a fifth to **C**

The complete circle looks like this. Try to MEMORISE it



If you think of the word '**BEAD**' that occurs TWICE in the cycle it will help you remember it

B E A D G C F B^{b} E^{b} A^{b} D^{b} $F^{\#}$

CYCLE OF FIFTHS CHORD PRACTICE 1

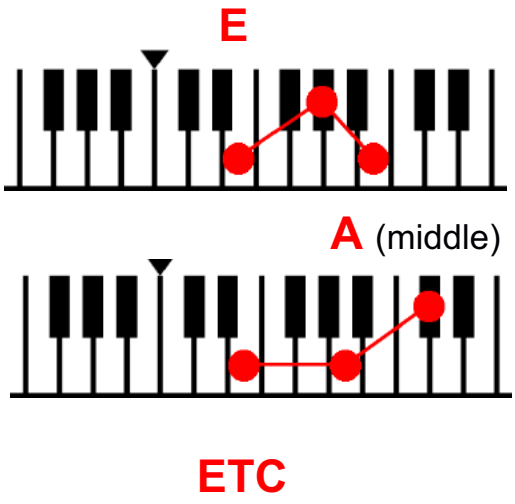
ROOT position followed by MIDDLE inversion

For instance...

ROOT

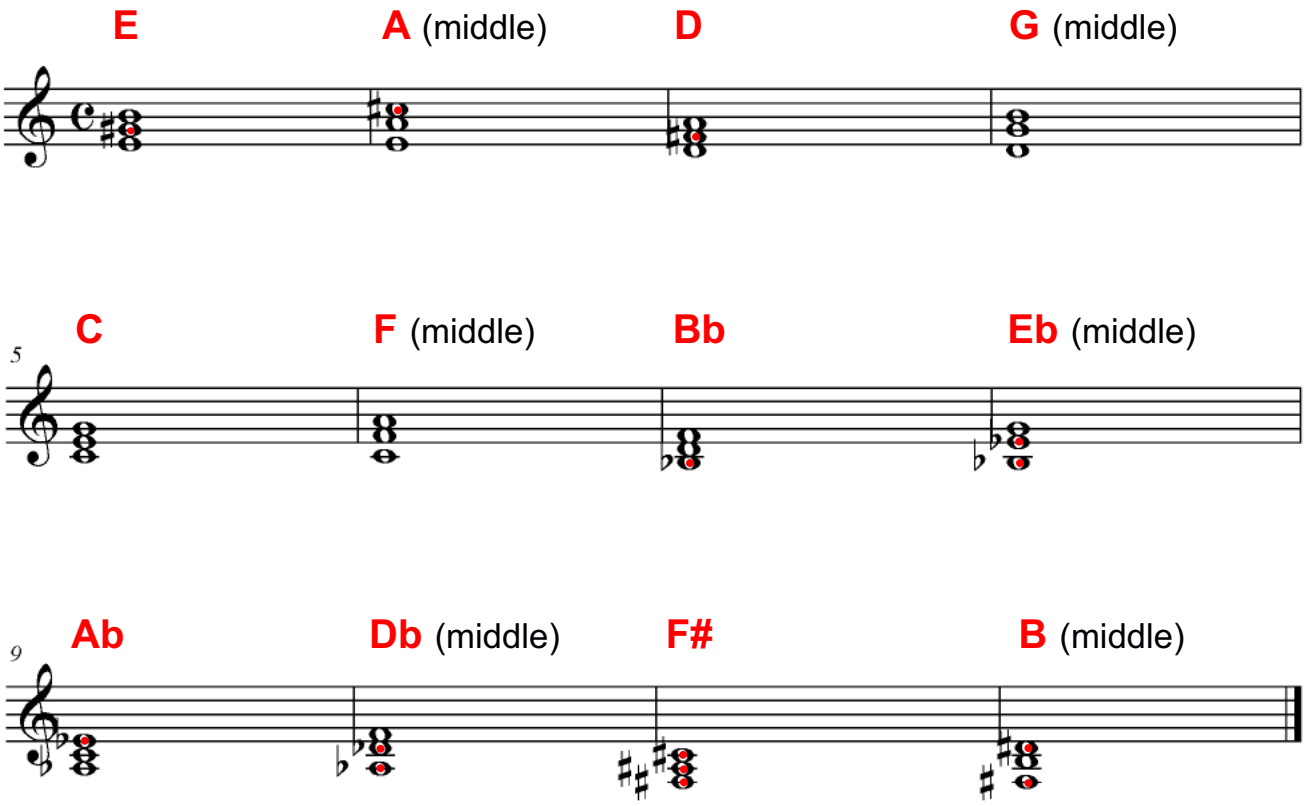
then

MIDDLE



ETC

CYCLE OF FIFTHS

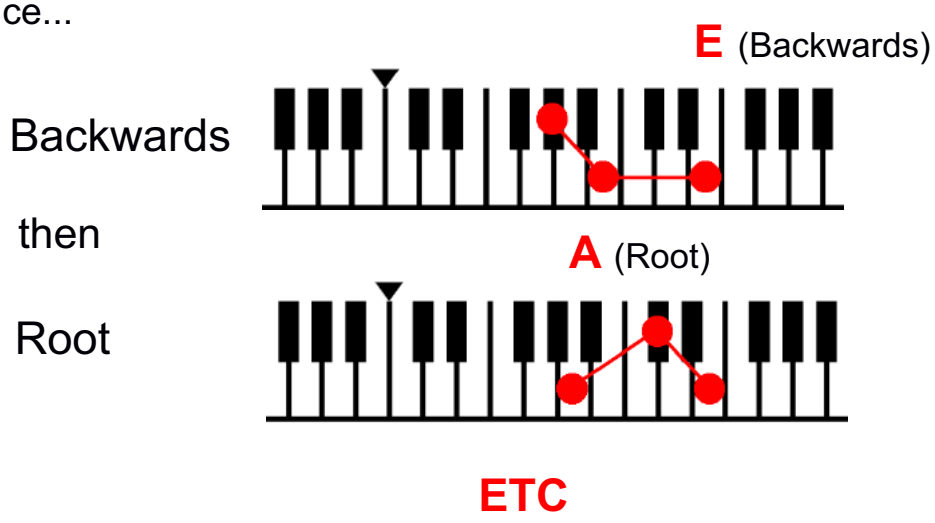


Now play the above again but change each chord to a MINOR

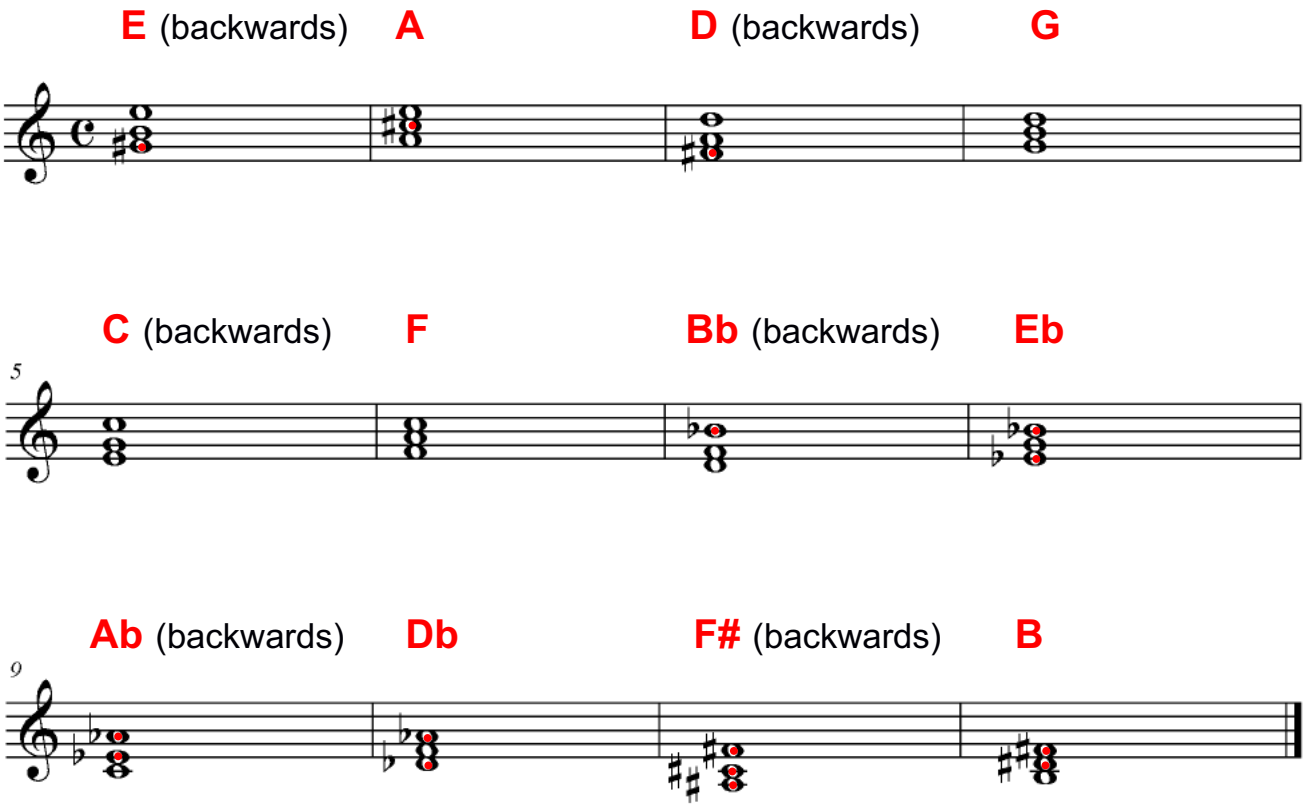
CYCLE OF FIFTHS CHORD PRACTICE 2

BACKWARDS Inversion followed by ROOT position

For instance...



CYCLE OF FIFTHS

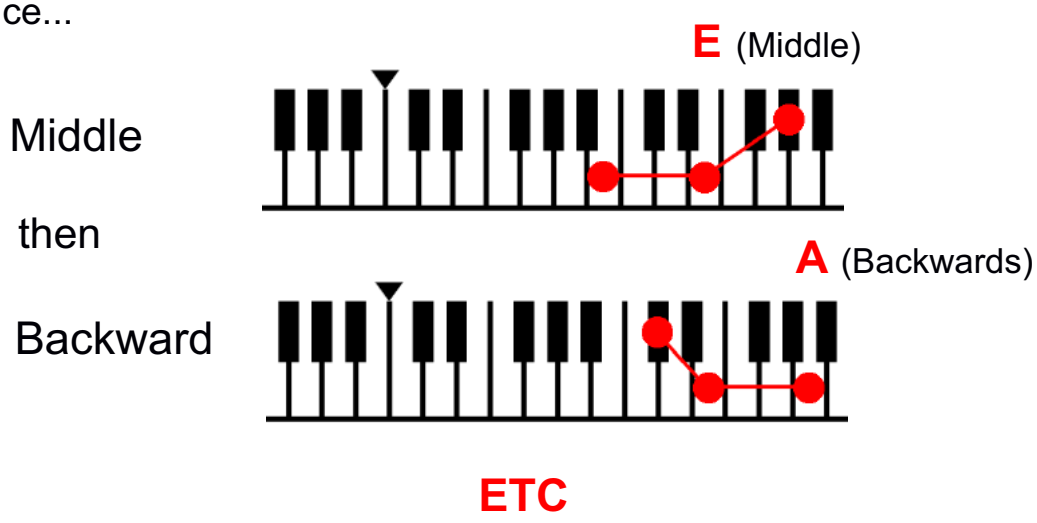


Now play the above again but change each chord to a MINOR

CYCLE OF FIFTHS CHORD PRACTICE 3

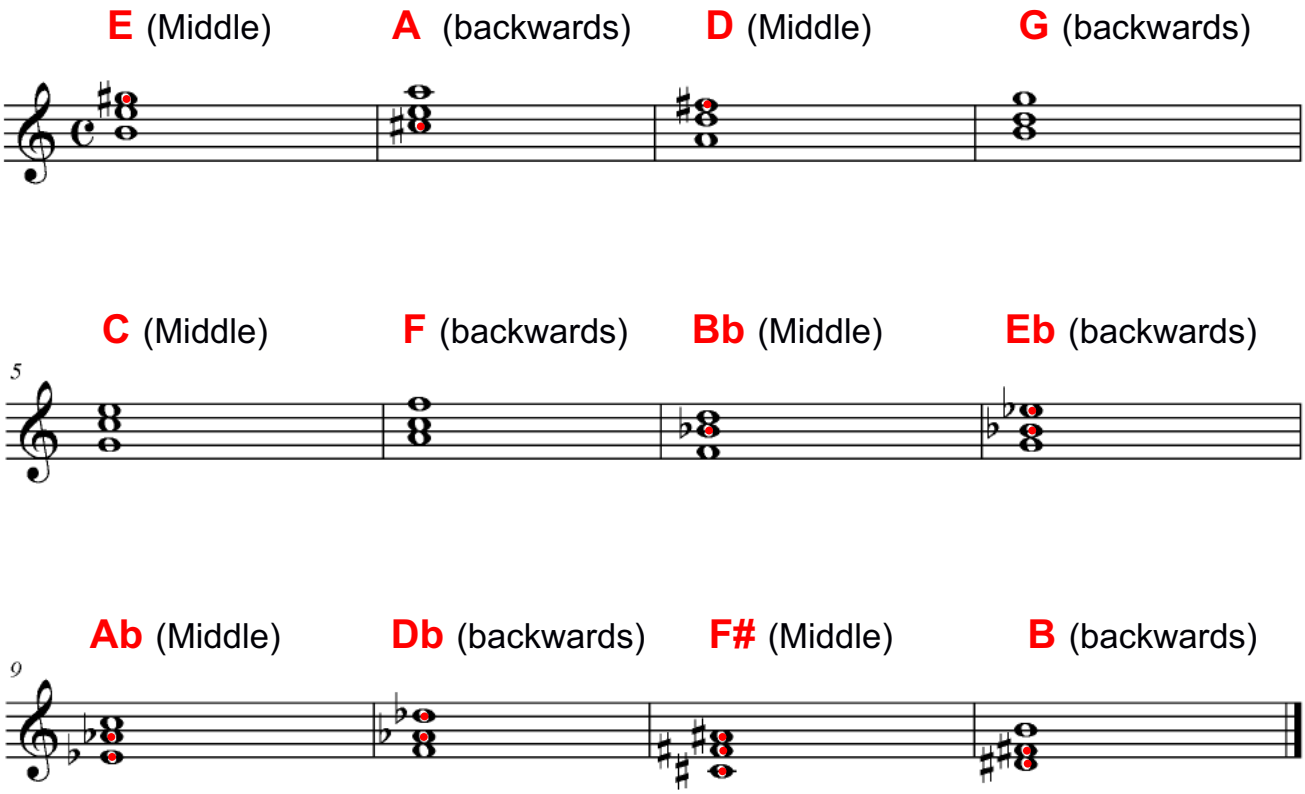
MIDDLE Inversion followed by BACKWARDS Inversion

For instance...



ETC

CYCLE OF FIFTHS



Now play the above again but change each chord to a MINOR

YOU ARE NOW
READY FOR SECTION 4